

A Collection of Yang Zhijian's Works of Painting

楊志堅作品集

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图书在版编目 (CIP) 数据

杨志坚作品集: 汉英对照 / 杨志坚绘. — 北京: 人民美术出版社, 2008.11

ISBN 978-7-102-04475-0

I. 杨… II. 杨… III. 油画—作品集—中国—现代
IV. J223

中国版本图书馆CIP数据核字 (2008) 第176074号

杨志坚作品集

出版 人民美术出版社

(邮编100735 北京北总布胡同32号 www.renmei.com.cn)

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封面题签 范迪安

责任编辑 夏 岚

翻 译 黄振定 王燕飞 闫丽华 张志清 孙际惠

制版印刷 北京雅昌彩色印刷有限公司

经销 新华书店总店北京发行所

开本 889毫米×1194毫米 1/12 印张 19

2008年12月第1版第1次印刷

ISBN 978-7-102-04475-0

印数 1000

定价 260.00元

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Acknowledgement

Normality without beginning, thorough change leads to abnormality;

Constantly move and never stay, though in the vast universe;

My luck is attributed to my parents, and every thing in the world;

My success is up to my mentors, friends and the great sages;

My gratitude is more than anything that any word can express.

Yang Zhijian

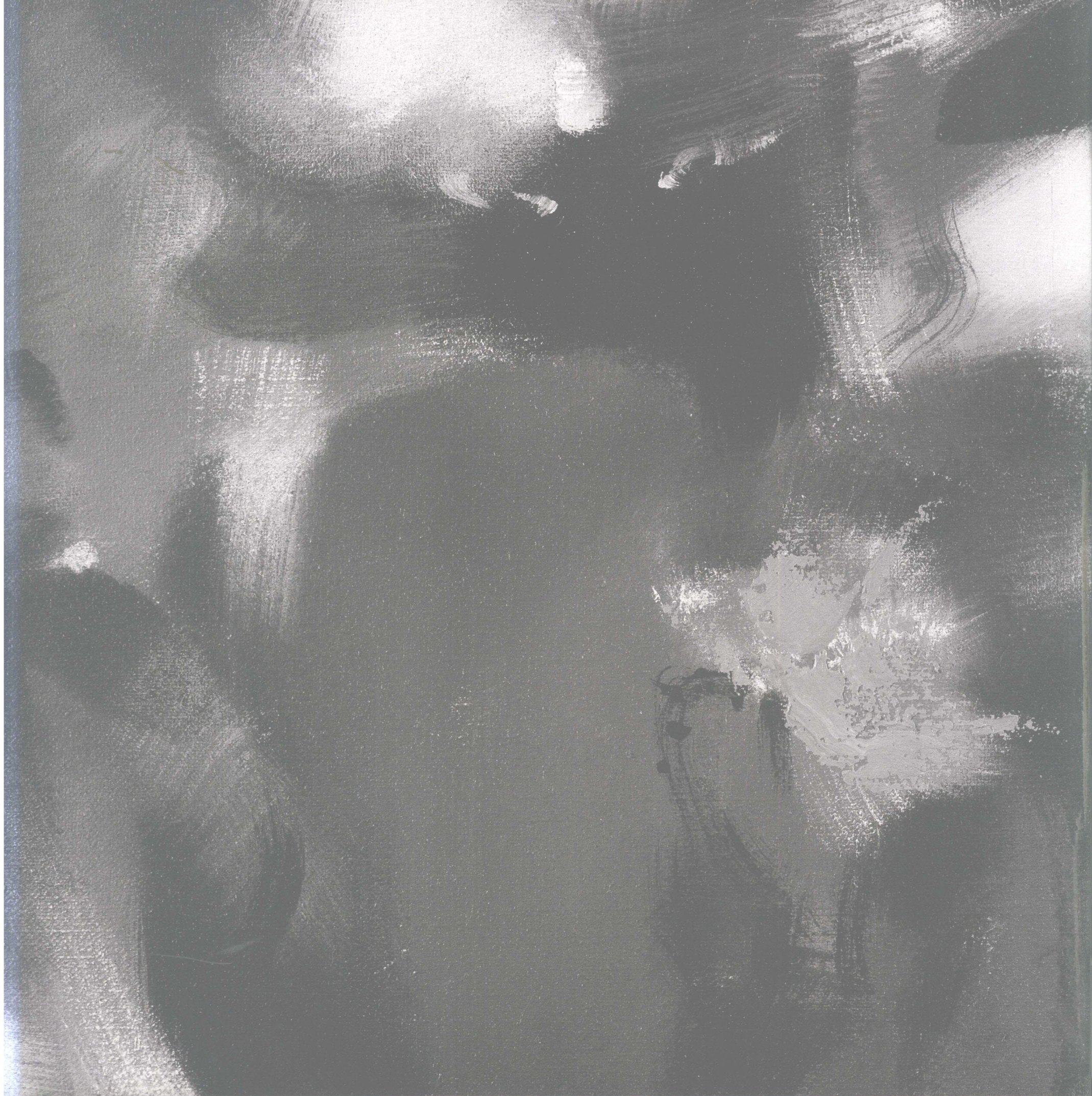
At sunrise, on August 14, 2008


谢 缘

常于无始之境，彻透变而无常；
居于宇宙之空，迁流动而不居；
缘起父母之气，受恩万象即缘；
缘起师友之智，受恩先哲皆缘。

杨志坚

2008年8月14日辰时





杨志坚·抽象性的意象风格

——邵大箴：美术史论家、评论家、博士生导师、中国美协艺术理论委员会主任

Yang Zhijian and His Abstract Imagist Style

——Shao Dazhen, Art Historian, Critic and Doctoral Tutor

Director of the Community of Artistic Theories of Chinese Association of Arts

封面题签

——范迪安：中国美术馆馆长、美术史论家、评论家

A Label Stuck on the Cover with a Book Title on It

——Fan Di'an, Curator of Chinese Art Museum, Art Historian, Critic

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■《杨志坚作品集》序

蒋冀骋

美是人类对客观世界的感受。没有客观世界，不成其美，没有人类的感受，也不能成其为美。

美学史上对美的定义数以百计。或以大为美，或以小为美，或以真为美，或以善为美，或以“有”为美，或以“无”为美，或以“中庸”为美，或以“偏激”为美，或以“健康”为美，或以“病态”为美，或以“和谐”为美，或以“紧张”为美，或以“阳刚”为美，或以“阴柔”为美，或以“完整”为美，或以“残缺”为美，或以“有用”为美，或以“无用”为美，或以“情感”为美，或以“实在”为美，林林总总，遽数之不能终其数。

有人说：美是难的。为什么是难的？认识美的本质是难的，感受美的现象是难的，提升美的境界是难的，创造美的事物是难的，表现美的精神也是难的。

“认识”、“感受”、“提升”、“创造”云云，如置不论，我们只讨论表现美的问题。

表现美可用语言，也可用动作，可用色彩，也可用线条，可用声音，也可用气味……，各有各的特点，各有各的表现力。

用色彩和线条表现美就是绘画。而同是绘画，中国画和西洋画所追求的境界是不同的，所使用的手法也是不同的。中国画追求神韵，在对神韵的把握中讲究形似，西洋画追求形似，在对形似的把握中表现神韵。所谓神韵，就是物体所含之意，所蕴之情。山不是具体的山，水不是具体的水，而是心中的山，心中的水，无法指认。所谓形似，就是逼真，与真物一模一样，山是具体的山，水是具体的水，可以指认。而表现手法的各异，也源自二者追求目标的不同。因为追求神韵，故中国画不必讲究透视、解剖和彩色。因为追求形似，故西洋画必须讲究透视、解剖和彩色。不知透视，怎能显现物件的立体性，不识解剖，怎能显现人物的肌理？不懂彩色，怎能再现世界的五彩缤纷？西洋画体现科学精神，中国画则体现浪漫情怀，西洋画以真表现美，真中有善。中国画以善表现美，善中有真。西洋画的“真”可以覆按，可以按图索骥，中国的“善”，只能意会，难以言传。西洋画规范、典雅，中国画飘逸、潇洒。

中国画与西洋画所追求的境界的不同，源自中西方哲学思想、思维方式和认知模式的不同。中国哲学主张天人合一，天即人，天道即人道，西方哲学主张天人二元，物我对立。天人合一，故主张从整体上把握认识世界；物我对立，故主张从个体上把握认识世界。整体上认识世界，故主张和合，主张“道”的把握。个体上认识世界，故主张分析，主张“器”的运用。主张和合，主张“道”的把握，则重“象”，重宏观；主张分析，主张“器”的运用，则重“理”，重微观。重“象”“宏观”者，偏重形象思维，重“理”“微观”者，偏重逻辑思维。重逻辑思维者，走向科学，重形象思维者，走向人文。

中西文化如果由差异走向融合，将会产生什么样的文化？中西哲学如果由对立走向和合，将会产生什么样的哲学？中西艺术如果互相借鉴，互相吸收，将会产生什么样的艺术？差异是现实的，融合是理想的。由差异而融合，由融合而差异，再实现新的融合，由现实而理想，由理想而现实，再实现新的理想，如此循环往复以至无穷，应该是中西文化、中西哲学、中西艺术发展的必由之路。

绘画如要实现新的划时代的突破，也应该走这条由差异而融合的道路。

杨君志坚，习油画经年，得其皮肉，更得其精髓。内容、形式、技法、精神，与西洋画者比，既登其堂又入其室。其所作画，无论是逼真还是形似，都达到了相当高的境界，虽不能叹为观止，却也神乎其技，但杨君不满足于此，常引先贤语：学我者死。纵使模仿能达到前人的境地，则画作仍不姓杨，仍是地地道道的仿制品，不值一提。天性不甘寂寞的志坚，在坚持西洋画基本原理的基础上，转向中国画吸收养料，向中国文化吸取营养。几年来，他徜徉于中国画技法的大厦中，漫步于中国文化的殿堂里。他读老庄、研孔孟，观佛典、习禅宗，从中国传统文化中吸取养分，为其画铸就灵魂。我们认为，中国人画油画，其根基在西洋技法，其灵魂在传统文化。若无西洋技法，则不是油画，若无传统文化，则画无灵魂。以西洋画之艺铸中国传统文化之魂才是中国油画的发展之路。志坚的道路是正确的。他读顾恺之，读宗炳，读《叙画》，读《画品》，从理论上把握中国画之神。他读张大千，读齐白石，从技法上把握中国画之韵，以西洋画技法为基，杂以中国画技法，故能形神兼备，情理俱具，擅二家之长。

理论的理解和感悟如此，实践如何，请看《杨志坚作品集》。

是为序。

2008年6月23日

(蒋冀骋 中国语言文学博士后导师、《古汉语研究》主编)

■ Preface

Beauty is human perception of the objective world. Without the objective world or human perception, there would be nothing that exists as beauty.

Hundred of definitions of beauty can be found in the history of fine arts. It is described in diverse opposite terms such as largeness or smallness, truthfulness or goodness, existence or non-existence, medium or extremity, health or illness, harmony or tension, masculinity or femininity, integrity or deficiency, usefulness or uselessness, sensuousness or practicability, here to name just only a few.

Some people hold that beauty is something difficult. That is because it's not easy to look into its nature, perceive its presence, exalt its level, embody its spirit and create beautiful things.

Here we only discuss the embodiment of beauty rather than the other aspects of it mentioned above.

Beauty can be expressed by such vehicles as language, action, color, line, sound, and smell, each of which possesses its own features and expressive forces.

To express beauty through colors and lines is painting. Despite that Chinese painting and western one both are painting, they adopt different techniques in pursuit of different artistic moods. The former puts emphasis upon the attainment of spiritual charm before it tries to achieve formal resemblance, while the opposite applies to the latter. Spiritual charm is The Meaning and emotions embraced in the object. The mountain or the water in the painting is something abstract in the mind instead of being concrete, which it is impossible to identify. Formal resemblance means being true to life and identical with the real thing. The mountain or the water in the painting is something concrete and easy to identify. Besides, different expressive methods are adopted in order to reach different aims. Chinese painting aims at attaining spiritual charm, thus paying no attention to perspective, dissecting and coloring which are essential for western painting to achieve formal resemblance. How can the third dimension of an object be created without the knowledge of perspective? How can the texture of a character be presented without the employment of dissecting? How can the multi-colored world be reproduced without the mastery of coloring? Western painting reveals the scientific spirit whereas Chinese painting embodies romantic sentiment. In contrast to Chinese painting, western painting presents beauty by means of truthfulness which itself contains goodness. The truthfulness depicted in western painting can be located by following

up a clue, while the goodness presented in Chinese painting is indescribable in words and hence can only be sensed. The former features standard and classicism while the latter pictures freedom and unrestraint.

The reason that Chinese painting and western painting seek for different ideal realms derives from the fact that China and western countries differ in philosophic thinking, mindset and cognitive patterns. According to Chinese philosophy, the universe and the human are a unified whole, that is, the universe is the human and the law of the universe is the way of humans. However, western philosophy argues for dichotomy— separation and opposition of the universe and the human. Hence, unlike Chinese philosophy which advocates perceiving and understanding the world as a whole, western philosophy approaches the world in terms of its individual components. In this sense, the former lays more emphasis on integration and harmony, thus giving priority to the command of way or law, while the latter stresses analysis, thus seeking for the utilization of techniques. As a result of this difference, more importance is attached to image and macrocosm in Chinese philosophy than in western philosophy which highly regards reason and microcosm. For those in favor of image or macrocosm, imaginal thinking plays a more important role; for those giving preference to reason and microcosm, logical thinking tends to be employed more often. Logical thinking leads to science and imaginal thinking to humanity.

What if the different Chinese culture and western one are blended with each other? What if the opposing Chinese philosophy and western one are conciliated? What if the Chinese art and western one begin to learn from each other by absorbing good nutrition from the other? Their differences are real, but to blend them is desirable. To blend their differences is to produce a new difference so that a new mixture can be generated; to plant ideal into reality is to make a new reality so that a new ideal can be realized. This is an endless circle and should be the only way to the development of Chinese and western culture, philosophy and art. It is necessary for painters to take this road for an epoch-making breakthrough in painting.

Mr. Yang has been practicing oil painting for years. With strong will and perseverance, he is not only skilled in oil painting but grasps its quintessence. In comparison with western painting, Mr. Yang's works are matchable in content, form, technique as well as spirit. Judged by the degree of being true to life or formal resemblance, the paintings he produced have reached such a high level that his masterpieces are believed to be marvelous, although they can not claim to have reached the peak of perfection. Nevertheless, never content with himself in the least, he often quotes the ancient sage's saying that

those who imitate others will be trapped in a blind alley. Even if you can imitate perfectly the previous masterpieces, the paintings are not yours but sheer worthless imitations. Unwilling to remain out of the limelight by nature, Mr. Yang adheres to the basic principles of western painting, meanwhile he turns to Chinese painting, absorbing nutrition from Chinese culture. In recent years, he has been strolling in the edifice of the techniques and skills of Chinese paintings, and roaming the great palace of Chinese culture. He studied ancient Chinese classics such as Lao tzu, Zhuang tzu, Confucius, Mencius, scripture of Buddhism, Chan, etc. Through reading these books, he has taken nourishment from the traditional Chinese culture to ensoul his paintings. We maintain that the foundation of oil paintings by Chinese lies in western techniques but their soul depends upon traditional Chinese culture. A painting can not claim to be oil painting without the employment of western techniques; a painting can not claim to have soul without traditional culture. The development of Chinese oil painting should take the way of presenting the soul of traditional Chinese culture by using western painting techniques. That is the right road Mr. Yang is taking. He has read Gu Kaizhi, Zong Bing, *A Narration of Painting*, *Appreciation of Painting*, which equipped him with a theoretical knowledge of painting to grasp the spirit of Chinese painting. He also read Zhang Daqian and Qi Baishi, which armed him with the knowledge of painting techniques to master the taste of Chinese painting. Based on western techniques, coupled with Chinese skills, making full use of the merits of Chinese and western painting, Yang's works are endowed with both form and soul, emotion and reason.

This is only kind of theoretical perception and understanding of Yang's paintings.

Please refer to *A Collection of Yang Zhijian's Works of Painting* for practical considerations.

By Jiang Jicheng

Post-doctorate Supervisor in Chinese Language and Literature

Editor-in-chief of *the Journal Ancient Chinese Research*

On June 23, 2008